

Federal Junior Duck Stamp Contest 2005

"The beauty of nature can be found in the smallest of things; we must realize the frailty of wildlife and preserve and protect it."

Annie Kier, Colorado
2004 Junior Duck Stamp Contestant



In 2004 this pair of Fulvous Whistling ducks by Adam Nisbett of Missouri was selected to become the 2004-2005 Federal Junior Duck Stamp. This was the seventh year that Adam entered the Missouri State Contest. The Fulvous Whistling Duck is the most widely distributed species of whistling duck in North America.



Meagan Leonard, 17, of Tennessee portrays a hen mallard in her 2004 Junior Duck Contest entry. Mallards generally avoid highly brackish water and saltwater and prefer shallow, freshwater wetlands such as ponds, sloughs, lakes, streams and swamps.



This wood duck by Chelsea Moore, 8, of Kansas demonstrates the drake's colorful features. Wood ducks often feed on berries, grapes and other food items commonly produced in a forest environment.

Did you know?

The U.S. has lost more than half of its original wetlands?
Wetlands help control flooding and remove pollutants from our drinking water?
Hundreds of species of birds, amphibians, fish and other wildlife are dependent on wetland habitat for their survival?
There are more than 540 National Wildlife Refuges found in all 50 states, many of which were established to protect wetland habitat?
In 2004 approximately 27,000 students entered the Junior Duck Contest, with more than 5,000 winning recognition at the State and National level?

For more information about your state's contest and the Junior Duck Stamp Curriculum visit the Federal Duck Stamp Office online at <http://duckstamps.fws.gov>.



Samuel Zelle, 12, of Vermont uses watercolor in his painting of flying black ducks. American Black ducks are found in a variety of habitats, including coastal marshes and open northern spruce forests.



This painting of a Canada Goose flying at night was submitted by Will Newsome, 8, to the Florida contest. Larger Canada Geese are found in all parts of North America except the high Arctic and sub-arctic, and have a distinctively deep honking call, which is the reason they are also known as "honkers."



Junior Duck Stamp Design Contest: Entry Details

Who May Participate?
K-12 students attending public, private, or home schools in the United States and the U.S. Territories are eligible to enter, so long as they are U.S. citizens, resident aliens, or nationals. U.S. Citizens attending schools abroad may enter through their state of residence.
Any person who has won First Place in the National Junior Duck Stamp Contest during the preceding year may not submit an entry in the current year's contest.
Only one entry per student.

Liability
The U.S. Department of the Interior; U.S. Fish and Wildlife Service:
Will not insure the entries it receives or be responsible for loss or damage of the entries;
Will make every effort to return the artwork safely to students. It is the student's responsibility to inform the U.S. Fish and Wildlife Service of any change in address;
Reserves the exclusive right to authorize the reproduction of the National First Place winning design, including stamps and various licensed products, and to photograph the winning stamp design without compensation to the student. The winning artist will provide autographs without charge to the public or Federal Government. Autographs will be requested on Junior Duck Stamps and Junior Duck Stamp Products;
Has the right to send artwork on tour around the United States. *Artwork on tour may be handled by a third party.*
Has the right to use the student names for promotional purposes without compensation to the student;
Has the right to destroy unclaimed artwork after one year; and
Has the right to disqualify any entry submitted into the Junior Duck Stamp Competition that has the appearance of a plagiarized submission.

Design Guidelines
Do not make the design look like a stamp.
Entries must be 9" x 12" and may not exceed 1/4" in total thickness.
Design must be horizontal.
No lettering, words, signatures or initials may appear on the front of the design. Inclusion of such items will result in disqualification.
Design entry must be contestant's original, hand drawn creation and may not be traced or copied from photographs or other artists' published works.
Photographs taken by the student may be used as references in the development of the design. Computers or other mechanical devices may not be used in creating the art. Air brush is permitted.
Entry Submission Information
Entries must be postmarked by midnight, March 15, 2005 (South Carolina's deadline is January 30th; Ohio's deadline is March 1st).
Send entries to your state's Junior Duck Stamp State Coordinator (see list on backside of application). For students attending military school abroad, send entry to state of U.S. residence State Coordinator.
Entries may not be sent in with a mat, glass, frame, fixed cover sheet or border (chalk and pastel entries must be sprayed with a fixative).
A loose cover sheet may be laid over the art face to protect it during shipping.
Entries must meet size requirements in order to qualify for the contest.
Awards
Art First Place National Winner: \$5000 Cash award, free trip to Washington, DC (Summer 2005) to attend the First Day of Sales Ceremony, along with art teacher, one parent/guardian, and the Junior Duck Stamp state coordinator. The national first place winning design is used to produce the Federal Junior Duck Stamp.
Art Second Place National Winner: \$3000 Cash award

Art Third Place National Winner: \$2000 Cash award
Conservation Message First Place Winner: \$500
Conservation Message Second Place Winner: \$300
Conservation Message Third Place Winner: \$200
State Recognition: All students entering their state's contest will receive a Certificate of Participation. In each of the four grade groups, three first place, three second place, three third place and sixteen honorable mention ribbons are awarded (100 ribbons per state). The state Best of Show is selected from the 12 first place winning designs and will compete in the national competition.
State recognition and prizes vary according to local and corporate sponsorship.
All National and State winning designs will be displayed during the year and returned to the students the following spring.
Permitted Species
Entries are limited to the following species (except for entries from the U.S. Territories; they may include species of waterfowl that naturally occur in the specific territory).
Trumpeter Swan • Tundra Swan • Wood Duck • Ruddy Duck • Koloa • Laysan Duck • Nene • Greater White-fronted Goose • Snow Goose (including blue phase) • Ross's Goose • Emperor Goose • Canada Goose • Brant • American Wigeon • Gadwall • Green-winged Teal • Mallard • Mottled Duck • American Black Duck • Northern Pintail • Blue-winged Teal • Cinnamon Teal • Northern Shoveler • Canvasback • Redhead • Ring-necked Duck • Greater Scaup • Lesser Scaup • Common Eider • King Eider • Spectacled Eider • Steller's Eider • Halequin Duck • Long-tailed Duck • Black Scoter • Surf Scoter • White-winged Scoter • Bufflehead • Common Goldeneye • Barrow's Goldeneye • Fulvous Whistling Duck • Black-bellied Whistling-Duck • Hooded Merganser • Red-breasted Merganser • Common Merganser

Contest Entry Form

Group (Check One) Group I (Grades K-3) Group II (Grades 4-6) Group III (Grades 7-9) Group IV (Grades 10-12)

Student Information

First Name _____ Last Name _____ Age _____

Home Address (Street or P.O. Box) _____

City _____ County _____ State _____ Zip Code _____

Home Phone _____ Parent Daytime Phone _____

Cell Phone _____ Email Address _____

Entry Information

Art Entry Title _____ Species of Bird _____

Medium Used _____

Name and Address of Hometown Newspaper _____

Conservation Message

For Completion by Teacher or Supervising Adult

First Name _____ Last Name _____ Daytime Phone _____

Email Address _____

School/Studio/Organization Name _____ Phone _____

School/Studio Address or P.O. Box _____ Fax Number _____

City _____ State _____ Zip Code _____

For more information visit <http://duckstamps.fws.gov>
To purchase stamps call 1 800/STAMP 24

For State Office Use Only

Entry Form Instructions

- Supervising adult, fill in boxed section
- Student, fill in Student Information
- Obtain required signatures
- Send Entry Form and Art Work to the State Coordinator (addresses located on the back of this page)
- Postmark Materials by March 15 (SC Jan 30, OH Mar 1)
- Email questions to duckstamps@fws.gov

How did you hear about the Junior Duck Stamp Contest?

School Art Studio
 Parent/Guardian Art Show
 Friend Internet
 Other _____

Authenticity and Liability Statement
To Copy the Work of Others Is Plagiarism. It's a Crime!
Students, Parents, and Teachers, do not sign entry form without reading the following statement:
I hereby certify that this is my original work and not a copy or tracing of published photos, magazines, books, illustrations, artists' published works or other materials protected by copyright laws. I understand that the U.S. Fish & Wildlife Service and other sponsors are not responsible for loss or damage to my artwork. I grant exclusive rights to the U.S. Fish & Wildlife Service and its designees to utilize my artwork for reproduction and promotional purposes, including the use of the artwork on web sites, and to display my art. Also, I agree that copies of my artwork may be used, altered, or published as they see fit without compensation to me. I further understand that the U.S. Fish & Wildlife Service has the exclusive right to disqualify any entry whose authenticity is questionable.

Signature of Student _____ Date _____
Signature of Parent or guardian, please print and sign name _____ Date _____
Signature of Teacher _____ Date _____

Drawing on Nature

Objective
Students will generalize that wildlife and other animals are an important inspiration for art and science.

Method
Students use techniques of observation and visualization to record wildlife by drawing.

Materials
Drawing materials

Background
Some significant breakthroughs have been made in recent years with respect to teaching drawing to young people and adults. Betty Edward's *Drawing on the Right Side of the Brain* and Robert McKim's *Experiences in the Visual Thinking* are classics in this area, filled with actual instructional activities for use along or with others.

Much of our understanding of science comes from interpreting visual images. The language of science is precise. The images that accompany scientific writing can enhance our knowledge of a subject and can add more precision to our perception. Drawings that accompany field notes offer researchers several paths through which to interpret their experiences. The subject is the same but the information is different. Incorporating drawing into research improves one's observation skills. Good science requires keen observation skills.

Wildlife has been an inspiration for artwork of varying kinds throughout human history. Skills for observation of wildlife are also important to the poet and the scientist.



The major purpose of this activity is for students to recognize the value of wildlife as an inspiration for art and science, as well as to develop personal skills.

Procedure
1. This activity is best done in an outdoor setting and requires students to be able to observe an animal, preferably wildlife.

2. Provide each student with drawing materials.

3. Take the students to a park, a wooded area, a natural desert, an area of the school grounds, or a place where they can see animals. If sites are limited, the wildlife may be a line of ants, a cricket, or a grasshopper. If you can't find animals outside in a natural setting, perhaps the group could visit a zoo or an aquarium.

4. Give the students the following instructions:

- Find an animal. Watch the animal as closely as you can. Look at its color, form, and body shape as if it were an outline against the sky.
- Close your eyes and try to reconstruct the animal in your mind. See its color, body shape, etc., again in your mind. Remember—this time your eyes are closed.

■ If, when you open your eyes, that animal is gone—find another animal and start over. Find an animal. Watch the animal as closely as you can, etc.

■ After you've watched it very closely while paying particular attention to the shape of its body as if it were against the sky in an outline, close your eyes again and see the animal in your mind as clearly as you can.

■ Using a pencil, try to draw the body shape of the animal. Draw the outline of the animal as you would see it if it were surrounded by sky. Draw that outline of the animal's body on your sketching paper. Sometimes it helps to look at the animal—and not at the paper—when you are drawing the animal's outline.

■ Now that you have the body outlined, concentrate more on filling in some of the body parts than on filling in details.

■ Now fill in some of the details of the animal's surroundings—first closing your eyes to see the shape clearly before you outline it on your paper. You might outline the limb of a tree for a bird or the horizon line for an ant.

■ Now fill in as many details as you like. Your drawings may remain a pencil sketch, or you may use a felt-tip black pen for a pencil-and-ink impression, or you could use chalks or crayons to add color.

Note: Try to be supportive and encouraging to each of the students in this process without being too evaluative and judgmental. Several of the students who have never been able to draw anything with any feeling of success will experience some real delight with this activity. All of the students should be able to come up with something on paper they can be proud of. Encourage the students to keep using this technique for things such as keeping a journal of words and images.

5. Once their work is completed, talk with the students about what happened while they were working on their projects—what they saw, how they felt, etc. Talk with them also about the importance of wildlife and all of nature as a source of inspiration for varying forms of art and science.

Evaluation
Groups of people were discussing endangered plants and animals—that is, those that are very close to becoming extinct. Some of the people felt that plants and animals need to be preserved and protected because of the value they may have for medicine, food, and clothing or that they are a necessary part of our ecosystem. Other people said that plants and animals are not needed and that they would not worry about losing these species. Suppose you are an artist in the group and you want to express your opinion about whether or not plants and animals should be preserved. What would you say?

Ethi-Thinking

Objectives
Students will (1) generate a list of activities that are harmful to wildlife and the environment, (2) discuss reasons these activities are inappropriate, and (3) recommend alternate activities that are not harmful.

Method
Students list activities that might be harmful to wild plants and animals and use photos or drawings to picture, discuss, interpret, and evaluate these activities.

Materials
Art supplies (crayons, construction paper, magazines for photos) to make discussion cards.

Background
The major purpose of this activity is for students to discriminate between outdoor activities that are harmful to wildlife and the environment and those that are not.

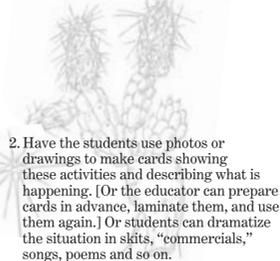
Procedure
1. Ask the students to make a list of human activities that seem harmful to wild plants and animals. Ask them to think about things they've seen or know about that might be harmful. Some things could be these: Pick up baby wild animals in the environment (birds, fawns, etc.), carve initials in trees, drive vehicles over fragile environments, remove plants from the environment, such as digging up cactus, destroy bird nests, illegally kill, collect, harass, or possess wildlife.

the nesting habitat. Explain that there has been no loss in the area of available high-quality habitat. Thus, a successful nesting season is at hand.

6. Before the students migrate back "south," remove one base from the stopover habitat. Explain that a developer has received a permit to drain a wetland to build a mall. Repeat the instruction to migrate, and send the birds to the stopover habitat. Have the students who could not find available habitat stand on the sideline. Tell the students that these birds died as a result of habitat loss. Remind any "deceased" birds that they will have a chance to get back into the activity. They can come back as surviving hatchlings when favorable conditions prevail and there is habitat available in the nesting ground.

7. Continue the migrations by reading the Habitat Scenarios on this page. Educators may want to appoint two students as monitors to remove and add bases (habitats) as required on the cards.

8. After the activity, ask the students to identify factors that caused water bird populations to decline or increase. What are the short- and long-term effects of the decline or increase? Which factors are human-caused? Which are natural? Which factors reduced or enhanced the quality of the habitat? What are the benefits and liabilities related to these factors for the community?



2. Have the students use photos or drawings to make cards showing these activities and describing what is happening. [Or the educator can prepare cards in advance, laminate them, and use them again.] Or students can dramatize the situation in skits, "commercials," songs, poems and so on.

3. Collect the cards. Divide the group into teams of four students. Distribute one card to each group, and ask them to discuss (or present the skits, poems and so on):

- What is happening?
 - Does it harm wildlife? How?
 - Does it seem to be appropriate or inappropriate behavior? Why?
 - Is the person having fun?
 - What else could people do that would satisfy their needs and interests without harming wildlife or the environment?
4. Ask each group to report to everyone else about (a) the students' feelings concerning what is happening in the picture and (b) a recommendation for an alternative activity the people could do that would not be harmful.

Habitat Scenarios
(Educators may want to photocopy these scenarios before beginning the activity)

These scenarios can be used during the activity to assist educators with the factors that may reduce or enhance a wetland habitat.

- A marsh has been dredged to allow a marina to be built. Remove one habitat from the stopover habitat.
- A landowner has agreed to re-flood fields after harvesting, increasing acreage for wintering birds. Add one habitat to the wintering habitat.
- A joint federal and state wetland restoration project involved removing drain tiles, allowing a former wetland to flood and return to its natural state. Add one habitat to the stopover habitat.
- A large increase in the number of mink and raccoons has reduced the value of a marsh nesting area. Remove one habitat from the nesting habitat.
- Wintering habitat is reduced by the conversion of bottomland hardwood forests to cropland. Remove one habitat from the wintering habitat.
- New legislation restricts motorboat traffic on a number of lakes and large marshes, reducing the human disturbance to wildlife. Add one habitat to stopover habitat.
- Several years of sufficient rain and snow has replenished the water supply, thus increasing the food supply. Add one habitat to the nesting habitat.

Extensions
1. Research a species of water bird. Conduct this activity again with each student representing a specific kind of water bird.

2. Explore the major factors affecting habitat loss and alteration, or gain and restoration, in your area. Research the causes for long-term habitat loss, as well as any major efforts under way to prevent these increasing losses.

Extensions
1. Choose something you or your family owns such as a car, television, or refrigerator. Imagine you are that object, and explore how you—from invention to garbage dump—affect wildlife!

2. Generate a list of activities that are sometimes or always harmful to aquatic species of wildlife and aquatic habitats. Discuss the ways these activities are harmful. Discuss ways such harmful activities can be prevented.

3. Identify at least five examples of things people can do in aquatic environments that will not damage populations of aquatic animals or the long-term health of aquatic habitats.

Evaluation
1. Identify five things people do that harm wildlife and wildlife habitat.

2. For each thing listed, describe what you can do about it.

3. Identify five things that people do that help wildlife.

4. Choose 10 photographs of people completing various actions or tasks. Examine each photograph and evaluate the potential environmental effects from the activities of the people portrayed. Explain the reasoning for your evaluations. What are the positive and negative effects of their actions?

5. Using a map, plot the major migratory routes of North American birds.

6. Visit a national wildlife refuge, state wildlife area, bird observatory, private sanctuary, seashore, or other habitat for migratory water birds.

7. What other animals migrate? Are the problems they face similar to those of migratory birds?

8. There are national laws and international treaties protecting migratory species. Find out about some of these. What is their history? Are they effective? Are there problems enforcing them? What migratory species, if any, are unprotected by such laws?

9. Find out how wetlands have changed or remained the same in your community throughout the past 100 years. Are there wetland regulations or zoning laws in your community?

Evaluation
1. Name two human activities and two environmental factors that might interfere with water bird migration. For each activity and factor, describe the possible effects on the water birds.

2. Distinguish between effects on individual birds and effects on populations of birds. Indicate if an effect is short term or long term.

3. Why is suitable habitat important for migrating water birds? Include in your response a description of the different kinds of habitat that are needed by migrating birds.

4. Is habitat loss a greater threat to the survival of migrating populations than for stationary populations of wildlife? Explain your answer.

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Migration Headache

Objectives
Students will (1) list limiting factors affecting habitats and populations of migrating water birds, (2) predict the effects of such limiting factors, (3) describe the effects of habitat loss and degradation on populations of migrating water birds, and (4) make inferences about the importance of suitable habitat for migrating water birds.

Method
Students portray migrating water birds traveling between nesting habitats and wintering grounds.

Materials
Large playing field or gymnasium, two bases (paper plates or carpet squares, for example) for every two or three students

Background
Birds that migrate depend not just on having one suitable habitat, but two and often three habitats. For example, some birds nest and raise their young in the northern limits of their ranges. The same birds may also require suitable habitats in the southern limits of their range to live during winter. Because migrating birds travel hundreds or thousands of miles between nesting and wintering grounds, resting and feeding sites (known as stopovers) are crucial.

A variety of remarkable migrating shorebirds and waterfowl inhabit the skies and waters of the United States. Many migrating birds—ducks, geese, cranes, herons, rails, terns, and plovers, for example—require wetlands in their breeding, stopover, and wintering grounds. Without wetlands, dozens of species of water birds face loss of necessary habitat.

Over the past 150 years, water bird populations have been threatened by the alteration of habitats and direct mortality of birds. Numerous populations have been threatened by the alteration of habitats and direct mortality of birds. Numerous populations of water birds have declined, some significantly. The disappearance and degradation of wetlands are major threats to the survival of migratory water birds. Destruction of wetland habitats reduces

the quantity of suitable nesting, feeding and resting areas. Alteration of wetland habitats often reduces the quality of habitats, making them unsuitable for water birds. Wetland habitats, usually found in low, fertile plains along watercourses, were historically prized for conversion to farmland and settlements. Agriculture and development, both residential and industrial, have reduced the number and quality of natural wetlands.

Direct mortality of water birds occurs in various ways. The migration routes of North American water birds are well known. Before the passage of regulations regarding the hunting of water birds, market hunters of the 19th century and very early 20th century decimated the flocks by taking advantage of the vast numbers of water birds that concentrated at strategic points along these routes. Pollution, through insecticides and herbicides for example, has also taken a toll. The birds ingest the poisons through the food chain, sometimes with lethal effects. In some cases, pesticides also kill the birds' food, reducing their food supply.

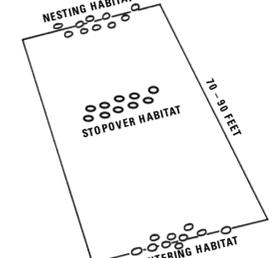
Many international, federal, state, and private groups recognize the importance of wetland habitats to wildlife preservation. In the early 1900s, several laws and treaties were enacted that regulated the hunting of water birds and protected the habitat on which they depend. Laws that conserve and enhance wetland habitats have slowed the alteration of these habitats. The Clean Water Act of 1977 and the Farm Bill of 1985 are two major pieces of such legislation. In addition, techniques have been developed to build new wetlands as well as enhance the quality of existing wetlands. The U.S. Fish and Wildlife Service (USFWS) has principal legal responsibility in the United States for managing migratory wildlife at the federal level. State wildlife agencies share

some responsibilities with the USFWS in conserving migratory water birds.

The effects of natural occurrences and human management efforts during the 1990s have produced mixed results. The North American Waterfowl Management Plan, coordinated by the USFWS, has worked through private-public partnerships to conserve and enhance waterfowl habitat in Canada and the United States. This effort, aided by several years of plentiful rain and snow, has allowed populations of many species of waterfowl (ducks, geese, and swans) to rebound from near record lows in the 1980s and early 1990s to near historic high numbers. Conversely, shore birds like plovers, terns, and the red knot continue to suffer losses because of habitat loss and alteration along coastal regions.

In this activity, each student (assuming a class of 30) represents thousands, if not tens of thousands, of water birds. Thus, occasional losses to predation and other events of relatively minor magnitude during the course of migration are not emphasized in the simulation. The major purpose of this activity is for students to dynamically experience some important factors that affect habitat quality and the associated survival of migratory water bird populations.

Procedure
1. Select a large playing area about 70 feet in length. Place an equal number of bases in three areas on the playing field as shown below:



■ Choose the number of bases so that there is one base for each two or three students at each of the three areas on the field.

■ Designate one of the end areas the "wintering habitat," the other end as the "nesting habitat," and the area in the middle as the "stopover habitat."

2. Explain to the students that they are water birds and will migrate between these three areas at your signal. Tell the students that the bases represent wetlands. These wetlands provide suitable habitat for water birds. At the end of each migration, the students will have to have one foot on a base in order to be allowed to continue (survive). Tell the students that only two (or three as decided in Step 1) water birds can occupy a habitat (base) at one time. If they can't find a habitat that isn't "filled," that means they have not found any suitable habitat. They "pass away," and have to move, at least temporarily, to the sidelines. During migration, the students may want to "flap their wings," moving their arms like birds in flight.

3. Explain to the students that many factors will limit the survival of populations of migrating water birds. Some involved changes in the wintering, stopover, and nesting habitats. There will be periods of time where food, water, shelter, and space are suitably arranged to meet the habitat requirements of the birds. There will be other times when the habitat is stressed, with many factors limiting the potential for the birds' survival.

4. Begin the activity with all students at the wintering habitat. Announce the start of the first migration. Have the students migrate slowly until they become familiar with the process. Then they can speed up. On the first try, all the birds will successfully migrate to the stopover habitat.

5. Explain that most water birds need these areas to rest and eat before continuing the migratory journey. Then have them migrate from the stopover habitat to



2004 State Best of Show Winners

- Alabama**
Bethany Cannon, 17
Prattville High School
Teacher: Susan R. Parker
Redhead, Acrylic
- Alaska**
Aurora Firth, 17
Home Schooled
Teacher: Benjamin Firth
Barrow's Goldeneye, Colored Pencil
- Arizona**
Kasey Peelen, 12
Surrey Garden Christian School
Teacher: J. Kay Loutzenheiser
Redhead, Colored Pencils
- Arkansas**
Paul Willey, 15
Cane Hill High School East Campus
Teacher: Nancy Fesler
Hooded Merganser, Oil

- California**
Shannon Clair, 17
Home Schooled
Teacher: Maryanne Clair
Mallards, Watercolor
- Colorado**
Annie Kier, 18
Holy Trinity Christian Academy High School
Teacher: Scott Hickel
Blue-winged Teal, Colored Pencil
- Connecticut**
Martin Curran, 18
Shepley Valley High School
Teacher: Patricia A. Keegan
Mallards, Acrylic
- Delaware**
Crystal Kadunce, 17
Polytech High School
Teacher: Wood Duck, Colored Pencil/Marker

- District of Columbia**
Valentina Assenova, 17
Katy Arts
Teacher: Catherine Batza
Wood Ducks, Oil
- Florida**
Lindsay Rowland, 13
Holy Trinity Episcopal Academy
Teacher: Nancy Corrivaeu
Wood Duck, Oil
- Georgia**
Whitney Barton, 18
Amherst High School
Teacher: Karen Campbell
Blue-winged Teal, Colored Pencil/Watercolor
- Hawaii**
John Baltherde, 17
St. Joseph Jr. Sr. High School
Teacher: Kathleen Kam Nene, Colored Pencils/Watercolor/Acrylic

- Idaho**
Wesley O'Bryan, 14
Katy Arts
Teacher: Kelly O'Bryan
Northern Pintail, Colored Pencil
- Illinois**
Alicia Schenck, 15
Canton High School
Teacher: Marnie Eskridge
Canada Goose, Colored Pencil/Airbrush
- Indiana**
Amber Zaragoza, 18
Madison-Grant High School
Teacher: Cherie Solms
Pencil/Watercolor
- Iowa**
Doreen VanRyswyk, 17
Neal Smith NWR
Teacher: 5981 Pacific Street
Prairie City, IA 50228
515-994-3400
doreen_vanryswyk@fws.gov

- Kansas**
Mark Cunningham, 15
Iola High School
Teacher: Cecelia Orcutt
Wood Duck, Colored Pencil
- Kentucky**
Jamie Helm, 17
Mulliken North High School
Teacher: Leigh Ellen Stewart
Redhead, Colored Pencil/Chalk Pastel
- Louisiana**
Kellie Schneider, 18
East Jefferson High School
Teacher: Rick Callaway
Canada Goose, Gouache/Acrylic
- Minnesota**
William Mack, 18
Park Rapids Area High School
Teacher: Debbie Plog
Green-winged Teal, Colored Pencil
- Mississippi**
Lisa Mullins, 16
Cathedral High School
Teacher: Andrea Gambri
Hooded Merganser, Acrylic

- Missouri**
Adam Nisbett, 17
Home Schooled
Teacher: Kim Nisbett
Fulvous Whistling-duck, Acrylic
- Montana**
Matthew Schreiner, 17
Carlson High School
Teacher: Hector Alvarado
American Wigeon, Acrylic
- Nebraska**
Laura Knibbe, 18
Millard West High School
Teacher: Debbie Plog
Green-winged Teal, Colored Pencil
- Nevada**
Joanna Wadsworth, 16

- Nevada**
Joanna Wadsworth, 16
- New Jersey**
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- Illinois**
Alicia Schenck, 15
Canton High School
Teacher: Marnie Eskridge
Canada Goose, Colored Pencil/Airbrush
- Indiana**
Amber Zaragoza, 18
Madison-Grant High School
Teacher: Cherie Solms
Pencil/Watercolor
- Iowa**
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Neal Smith NWR
Teacher: 5981 Pacific Street
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515-994-3400
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- Kansas**
Mark Cunningham, 15
Iola High School
Teacher: Cecelia Orcutt
Wood Duck, Colored Pencil

Information for Educators

This program allows students to learn about conserving the habitat as they explore the aesthetic qualities of wildlife and nature.

Conservation Through the Arts
The Federal Junior Duck Stamp Conservation and Design Program is an integrated art and science curriculum developed to teach environmental science and habitat conservation. The Program incorporates scientific and wildlife management principles and crosses cultural, ethnic, social and geographic barriers to teach a greater awareness of our Nation's natural resources. The concentration on waterfowl and wetlands gives students an opportunity to experience the beauty and diversity of wildlife at the same time they discover the interdependence found in nature.

Junior Duck Stamp History
In 1994 this unique program was authorized by the 103rd Congress through the Junior Duck Stamp Conservation and Design Program Act. In 2000 the program was reauthorized through 2005 by the 106th Congress, thereby demonstrating the importance the Members of Congress placed on preparing our youth for conservation issues of the 21st Century. The Junior Duck Stamp Program has many benefits. It introduces school-age children to an important and fragile part of the natural world. It instills a sense of individual responsibility in the maintenance of our environment. Additionally, the program benefits waterfowl and their habitats including the migratory birds and hundreds of plants and animals that share wetland habitats.

Information for Educators
The Junior Duck Stamp Program is a "term paper" in which students use visual rather than verbal articulation to show what they have learned. Participants select a species of North American waterfowl (in the case of the U.S. Territories, species will be those that naturally occur in the Territories), do research on this species and its habitat, and finally depict the waterfowl in an artistic medium.

Curriculum Guide
The Federal Junior Duck Stamp Conservation and Design Program is a dynamic arts curriculum designed to teach wetlands and waterfowl conservation to students in kindergarten through high school. This program incorporates scientific and wildlife management principles into a visual arts curriculum. There are three ways to obtain the curriculum:

- Download curriculum at <http://duckstamps.fws.gov>;
- Email a request with your name and address to: duckstamps@fws.gov;
- Call in request to the Federal Duck Stamp Office at 703/358-2000.

Contest Preparation
Please review the following suggestions prior to distributing contest information. Fill out the school and press information for the student. If instructor is not a public, private, or home school teacher, where the application asks for school information, fill in studio or organization information.

Review students' references to determine that the work they are submitting is their own original work and not a copy of someone else's work (original art or photographs).

Assume responsibility for making the ethics of the art competitions known to students.

Help your students to understand that copyright laws apply to intellectual property, which include: published photos, magazines, books, illustrations, artists' published works or other materials.

Your signature on the entry form is confirmation of the originality of the student's entry. The U.S. Fish and Wildlife Service reserves the right to disqualify any entry that is questionable as to its authenticity.

Entries must be postmarked by midnight, March 15, 2005, and addressed to your state coordinator. (South Carolina's deadline is January 30, 2005. Ohio's deadline is March 1, 2005).